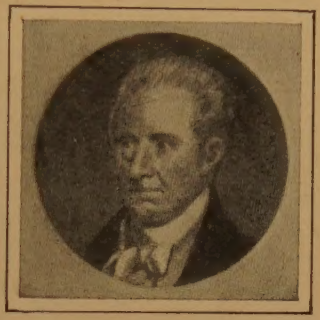
MAKERS OF AMERICAN ART

By J. THOMSON WILLING

WEST

COPLEY



STUART

THE MENTOR

SERIAL NO. 45 DEPARTMENT OF FINE ARTS

MENTOR GRAVURES

LADY WENTWORTH
By John Singleton Copley—1737-1815

CHRIST REJECTED
By Benjamin West—1738-1820

GEORGE WASHINGTON
By Charles Willson Peale—1741-1827

ALEXANDER HAMILTON
By John Trumbull—1756-1843

DOLLY MADISON
By Gilbert Stuart—1755-1828

A SPANISH GIRL
By Washington Allston—1779-1843

EARLY art in America was distinctly commercial, in that it conformed to the law of demand and supply. In those prephotographic days records were desired of the appearance of people who were gradually coming into an easier mode of living than their ancestors, the hardy pioneers, had been able to acquire. The Colonial official, the landowner, the merchant, all wished to emulate in little the great folk of the Old World, and have family portraits. The craftsmen to supply the demand were few, and the quality of their art far from fine. The Colonial period was barren of good production. It is marvelous that in this pictorially uncultured time, without the stimulus of good examples to be seen and of fellow strivers to instruct, such wonderfully good workers in art should arise as Copley in Boston and West in Pennsylvania, and a little later Malbone in Newport, who in miniature work outclassed anyone then working. After study in Europe these men's work was broader and better; but yet much of their early work indicates their caliber.

MR. and MRS. IZARD (Alice DeLancey)
By Copley, in Boston Museum of Fine Arts.

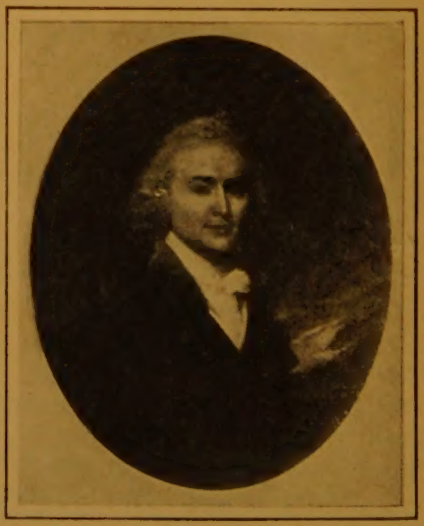
EARLY AMERICAN PORTRAITS

After the proclamation of peace the people were more prosperous and the portrait market was good. Not only family portraits were wanted, but portraits of political heroes. The commercial artist was there to take orders and deliver the goods. The goods he delivered were of a very high grade of workmanship. After the individual portrayal came the order for the historical picture, the celebration of the dramatic moment and the great event. Further than these two classes of pictures the earliest art did not go. The life of the day in all its human aspects of picturesqueness was ignored. The genre picture did not come until about the middle of the nineteenth century.

In England, Benjamin West, who had gone there about his twenty-fifth year, was painting biblical and mythological subjects, inspired by his stay in Italy; for Italy was yet the field for art inspiration. He received extended patronage from King George, and succeeded Reynolds as president of the Royal Academy. "Christ Healing the Sick," in the Philadelphia Hospital, and the "Death on the Pale Horse," in the Pennsylvania Academy, are two of his best known works in America. The latter is an immense canvas, melodramatic in character, and carrying no direct message to modern observers. West seems to have wished to impress by size and industry. In regard to color he always remained a Quaker.

THE GENEROSITY OF WEST

Perhaps West's best contribution to the art development of America was the splendid generosity of his welcome to his young compatriots when they came to London to study. His was the hand that gave them greeting, his the studio and the home that were at their service, and his



JOHN QUINCY ADAMS
By Copley, in Boston Museum of Fine Arts.

the mind that directed their work. To him came Matthew Pratt of Philadelphia, though his senior, and stayed four years, returning then to his native place and carrying on his profession there. The Peales, father and son, were indebted to him for their training. Dunlap and Trumbull and Stuart all studied under his tutelage. Allston sat at his feet as a devout disciple, becoming a veritable legatee of his mode of thought and of his manner. This manner was evolved from a contemplation of grand subjects, allegorical, religious, mythical, and historical. Neither he nor West was an observer of the life of their day; though West did a radical thing, a great service to natural art, when he painted the Death of Wolfe with all the figures therein clad in the regimentals they then wore, and not in classic

MRS. DANIEL DENISON ROGERS
By Copley.

MRS. FORD
By Copley, in Hartford Athenæum.

garb, as historic happenings had hitherto been painted. His work had little beauty of color, little atmosphere, and no spontaneity. It has not held its appreciation as have other more natural paintings of that time. To Boston, in 1725, had come John Smybert, from London, a protégé of Bishop Berkeley. He there painted many portraits until his death in 1751; though his work had little merit. He was the forerunner of Copley, the first able native artist.

THE DISTINCTION OF COPLEY

In his youth Copley had the slight advantage of some instruction from his stepfather, Peter Pelham, the engraver; but early acquired a style of

THE AMERICAN ACADEMY
By Matthew Pratt, in the Metropolitan Museum, New York.

his own. His technic was not very fluent; but his design was good, his drawing remarkably true, and his characterization unusual. A dignified formality pervaded his canvases, as befitted the sitters of his native Boston. It is said that a Copley portrait in a New England family is a certificate of aristocracy and social standing. He painted textures well, though somewhat laboriously. "Large ruffles, heavy silks, silver buckles, gold-embroidered vests, and powdered wigs are blent in our imagination with the memory of patriot zeal and matronly influence," writes Tuckerman. But those adjuncts to the personality would not be so associated with the patrician Colonials had not Copley rendered them so well. None of the early painters so accurately gave the spirit of their time as he. As we can glean from Lely's portraits of the beauties of the Carolean Court the free and easy manners that were its atmosphere, so from Copley's portraits we get the moral atmosphere of that Colonial time, with the reserve and self-respect of its men and the virtue and propriety of its women. He did not go abroad until he was thirty-seven years old. In England he was well received, and had many commissions. He was made an A. R. A. in 1777, and a full academician in 1779. Shortly after this he was commissioned to paint "The Siege of Gibraltar." His son, Baron Lyndhurst, became lord chancellor, and collected many of his father's works.

BENJAMIN WEST
By Sir Thomas Lawrence, the English portrait painter.

THE PEALES, A FAMILY OF PAINTERS

Charles Willson Peale's fame is almost wholly derived from his portraits of Washington, of which he painted fourteen from life, extending in time from 1772 to 1795. His earliest shows Washington in the uniform of a British Colonial colonel, and is now in the possession of Washington and Lee University.

Washington is known to have sat forty-four times to various painters. Based on these comparatively few sittings have been more portrayals on canvas than have been accorded to any man in history, with the possible exception of Napoleon. A collection of engraved portraits of him has been made which included over four thousand plates. Rembrandt Peale, a son of Charles Willson Peale, contributed a cumulative fame to the name, as he also painted Washington, as well as Jefferson, Dolly Madison, and other political and social leaders. He, as well as his father and his uncle, James Peale, all worked at times in miniature. In the work of father and son there was little merit, little invention, but a creditable craftsmanship. They recorded the appearance of the people of their day with uninspired fluency.

KING LEAR
By Benjamin West, in Boston Museum of Fine Arts.

THE ART OF TRUMBULL

John Trumbull's standing, like Peale's, is attained largely on his renderings of Washington. He had much opportunity for observing the general, and this contributed much to the accuracy of his compositions, but little to the fineness of his art. He is fortunate in having many of his works gathered together in the Yale School of Fine Arts; for in the aggregation they are impressive, as being a dignified and graphic presentment of the important events of the Revolutionary period. These canvases are not large. Indeed, much of his work was in the nature of miniatures in oil. He made many careful studies from life of those persons he introduced into his historical compositions. His picture of the signing of the Declaration of Independence was painted in 1791, when most of

the signers were yet living, and from all of these he obtained sittings. Claim has been made that he was the greatest of the early painters in America. He was, in the sense of having made the truest record. But in the sense of being the best according to our latterday conception of art, as being something other than a labored and literal rendering of a fact, he was inferior to both Copley and Stuart.

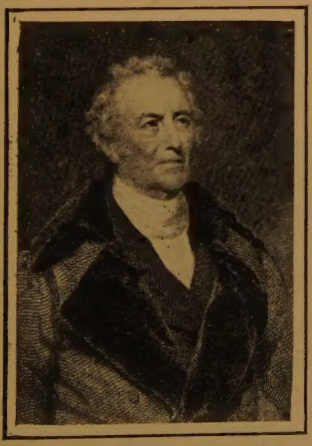
C. W. PEALE
Portrait by the painter, in the Pennsylvania Academy.

GILBERT STUART, MASTER IN PORTRAITURE

In Gilbert Stuart we had the most valuable art worker. His portraits, while good records, had also beauty and charm. His color was fresh and brilliant. He gave his subjects poise and personality. His pictures were vital. He had not the faculty for design and composition to the extent of the great Englishmen, Reynolds and Gainsborough; but he had a technic that was not inferior. Fortunate has been the nation that has known its heroic founders through the medium of Stuart's picturing. Indeed, much of our modern regard for those heroes has been engendered by these dignified yet very human presentments. Of Philadelphia families he was the true historian, and of Boston society he was the splendid chronicler that outshone its own Copley. In England, after studying with West, he ranked high for several years in that, the greatest period of English art. He returned to America in 1792, and after spending two years in New York went to Philadelphia to paint Washington.

Apart from the several celebrated pictures of the first president, his best work was done in the decade in which he resided in that city. It has been the policy of the Pennsylvania Academy of Fine Arts to acquire as many of these works as possible. More than a score are now in its possession, including portraits of Presidents Monroe and Madison, and the famous Dolly Madison canvas. Stuart painted as many as three sets of the first five presidents, one of which was destroyed by fire in Washington. One set is now privately owned in Boston. What is known as the Lansdowne portrait is in the Philadelphia gallery. In design and general impressiveness, though not in features, it is one of the most satisfactory of all the presidential picturings. The Gibbs-Channing portrait,

WASHINGTON TAKING LEAVE OF HIS GENERALS
By Trumbull, in the Yale School of Fine Arts.



JOHN TRUMBULL
Painted by himself.

now in the Metropolitan Museum, New York, is the finest in facial modeling. Stuart made many replicas of the few Washingtons he painted from life—especially was this so of the Athenæum head. Much controversy has arisen as to which of the many Washington portraits is the most accurate. The fact of the absolute dimensions of any feature is of little moment to later generations. What is of greatest moment is the poise, the nobility, the grandeur, the serenity, the faith, the wisdom, the Homeric mold, of the man, and these a grateful people has come to think were intimated more fully by Stuart than by any of the other portrayers.

STUART'S PORTRAITS OF WOMEN

Stuart is quoted as saying "Houdon's bust is the best, and after that, my portrait." We can well be content to accept these as the two ideal renderings. It has been claimed that he was not very successful in portraying female beauty. This is a contention that is hard to controvert. He did not prettify his sitters in the way Lawrence did; but he surely made them humanly lovely. Rebecca Smith, Anne Bingham, Frances

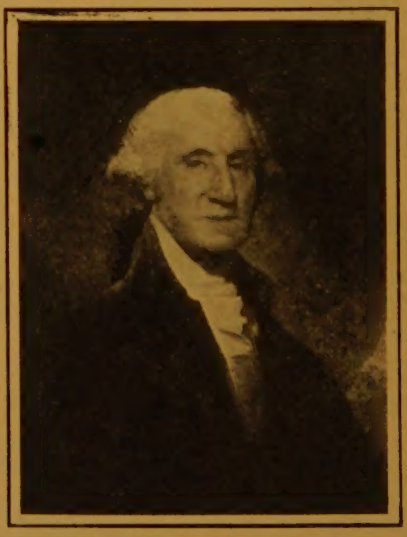
ELIZABETH BEALE BORDLEY

MRS. WM. JACKSON

FRANCES CADWALADER

Women's portraits by Stuart.

Cadwalader, Elizabeth Bordley, and Sallie McKean, all reputedly handsome in the written testimony of that period, have certainly not suffered in that repute by Stuart's painting of them. And Betsy Patterson, she of the wilful temperament and romantic career, who married the brother of an emperor, lives for all time as a beauty because of the ability of Stuart. Of this handsome woman a contemporary writes, "Mme. Jerome Bonaparte is a model of fashion, and many of our belles strive to imitate her; but without equal éclat, as Madame has certainly the most beautiful back and shoulders that ever were seen," and again, "To her mental gifts were added the beauty of a Greek, yet glowing, type, which not even the pencil of Stuart adequately portrayed in the exquisite portrait that he wished might be buried with him: not yet on his other canvas which, with its dainty head in triple pose of loveliness, still smiles in unfading witchery." Whether or no he painted her as lovely as life, he produced a canvas that has great individuality and charm.



THE GIBBS-CHANNING PORTRAIT OF WASHINGTON

By Stuart, in Metropolitan Museum, N. Y.

THE CULTURE OF ALLSTON

Washington Allston had a great reputation in his day; but his product was inconsiderable and not of a quality to justify the standing he then had. He had greater culture and a finer intellectuality than

perhaps any other artist in the United States in its first century. His was a sensitive nature. He lived in the spirit. For the high, the lovely, the perfect, he strove all his days. Yet that high ideality and that earnest striving had little effect on the art of his time. He was honored by his literary contemporaries; but his work was not emulated to any extent by his fellow artists. His work was an intellectual expression. Its tradition was continued by Thomas Cole, who painted landscape as an allegorical message.

Allston was born near Charleston, South Carolina, spent his youth at Newport, where he became intimate with Malbone, and after graduating from Harvard went abroad to study. The Italians attracted him; but he found his way to London, where he associated with Coleridge and other literary celebrities. He was made an A. R. A.; but returned soon thereafter to Boston, working there from 1818 to his death in 1843. He laid much stress on his technical processes in painting. His pictures had none of the spontaneous quality of his sketches and studies. His was an art totally at variance with the mode of the present day. We feel in Copley's canvases a very modern quality, and in most of Stuart's, but not in Allston's.

ELIZABETH PATTERSON.
MME. JEROME BONAPARTE
By Stuart.

VANDERLYN AND SULLY

A more modern man, though not so celebrated, was John Vanderlyn, a native of Kingston, New York, who spent many years in Paris. He had aspiration after beauty for its own sake. His Ariadne, owned by the Pennsylvania Academy, was really the first important nude painted here. Such subjects in those days caused much protest. This artist's life was a stern struggle against adverse conditions; though he greatly deserved success. In the rotunda of the Capitol at Washington is his Landing of Columbus, a work that does not well represent his ability. His portrait work carried through the traditions of the Revolutionary days to that period of the early half of the nineteenth century when Thomas Sully and Henry Inman were the leaders. The latter was

WASHINGTON ALLSTON
Miniature by Malbone, Boston Museum of Fine Arts.

born in Utica in 1801, and lived but forty-five years. His work was uneven, but at its best, as in the Henry Pratt portrait in the Pennsylvania Academy, is comparable to Raeburn. He painted Wordsworth, Macaulay, Dr. Chalmers, and other men of mark in England, on commissions from their American admirers. Though Sully was a pupil of Stuart, he entirely lacked the master's authority of manner. His was a timid technic, without freshness of color or firm characterization. His life was a long and successful one, spent chiefly in Philadelphia, and he had many celebrities as sitters,—Queen Victoria, Fanny Kemble, and General Jackson are among his best known canvases. Of the work of Sully the Pennsylvania Academy has, besides several portraits of the artist himself, a large number of his canvases. This policy of the chief galleries of Boston, New York, and Philadelphia, of acquiring works of the several worthy artists of the older time, has become a more difficult one to follow as the years go on, and the ancestral portrait, the family heirloom, becomes precious beyond price.

THE BEGINNING OF AMERICAN MINIATURE PAINTING

Treasured with even greater reverence is the old time miniature. There was no production of this form of art in the Colonial days, but its practice developed after the Revolution, and had its chief exponent in Malbone, who, though living but from 1777 to 1807, is to this day one of the very best artists of the portrait in little. Excellent draftsmanship as well as good coloring gave his work a structural firmness unusual even in Cosway's productions. His best known picture was an imaginative composition entitled "The Hours," which is now in the Athenæum at Providence,

DEAD MAN RESTORED TO LIFE BY TOUCHING BONES OF PROPHET ELISHA
By Allston, Pennsylvania Academy.

JOHN VANDERLYN
Painted by himself. Metropolitan Museum, N. Y.

EDWARD G. MALBONE

R. I. Through his friendship with Allston, Malbone accompanied him to Charleston in 1800, and there painted miniatures of prominent South Carolinians, including Mrs. Ralph Izard, the beautiful Alice Delancey, who had been previously pictured by both Copley and Gainsborough. Other beautiful women he painted were Rachel and Rebecca Gratz of Philadelphia, the latter being the inspiration for Rebecca in Sir Walter Scott's "Ivanhoe." Allston wrote of Malbone, "He had the happy talent of elevating the character without impairing the likeness. This was remarkable in his male heads, and no woman ever lost beauty under his hand." In Charleston at that time was Charles Fraser, a miniaturist of much ability, whose work is now sought by collectors. As the nineteenth century progressed the portrait gradually lost its preëminence, and the landscape, the story telling picture subject, and later the composition painted for its own sake became the chief expressions of the American artist.

SUPPLEMENTARY READING

ART IN AMERICA
By S. G. W. Benjamin.
1880—Harper & Bros., New York.

AMERICAN PAINTING
By Samuel Isham.
The Macmillan Co.—1910.
The most complete and modern work on the subject.

ARTIST LIFE
By Henry T. Tuckerman
D. Appleton & Co.—1847.
Not so much biographical as laudatory estimates.

PORTRAITS OF WASHINGTON
By Elizabeth Bryant Johnston
A most complete work of reference.

HEIRLOOMS IN MINIATURES
By Anne Hollingsworth Wharton.
J. B. Lippincott Company.—1898.
The standard work on the subject of American Miniature Art.

LIFE OF BENJAMIN WEST
By John Galt.
Published shortly after the death of the artist and long out of print.

THE DOMESTIC AND ARTISTIC LIFE OF JOHN SINGLETON COPLEY, R. A.
By M. B. Amory.
Houghton, Mifflin & Co., Boston—1882.
The standard work on Copley. Difficult to procure.

LIFE AND WORKS OF GILBERT STUART
By George C. Mason.
Charles Scribner's Sons—1879.
An elaborate work now out of print.

LIFE AND LETTERS OF WASHINGTON ALLSTON
By Jared B. Flagg.
Charles Scribner's Sons—1902.
Interesting from a literary standpoint.

LIFE PORTRAITS OF GEORGE WASHINGTON
By Charles Henry Hart.
McClure's Magazine—February, 1897.

THE MENTOR

ISSUED SEMI-MONTHLY BY

The Mentor Association, Inc.

381 Fourth Ave., New York, N. Y.

Volume 1 Number 45

ANNUAL SUBSCRIPTION, FOUR DOLLARS. SINGLE COPIES TWENTY CENTS. FOREIGN POSTAGE, SEVENTY-FIVE CENTS EXTRA. CANADIAN POSTAGE, FIFTY CENTS EXTRA. ENTERED AT THE POST OFFICE AT NEW YORK, N. Y., AS SECOND-CLASS MATTER.

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Editorial

We have been asked more than once how the schedule of The Mentor is planned and how our subjects are selected. The question is a good one, for in the answer is to be found the basic idea on which The Mentor plan is established. If the schedules were prepared hastily and without due thought, and if the subjects were selected solely with consideration to the interest of the passing moment, The Mentor plan would have no more claim upon thoughtful and intelligent people than the most ephemeral journalistic enterprise. As a matter of fact, however, the schedule of The Mentor is prepared for more than a year in advance, and the plan is worked out on broad lines of general education—and not with the thought of merely reflecting the interest of the hour.

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Of course, in some matters we observe timeliness. Our article on Abraham Lincoln will be published during the week in which Lincoln's birthday occurs. Professor McElroy's article on George Washington will appear on February 23rd. The advantage of selecting proper dates for these articles is obvious. In general, however, we arrange the schedule so as to give a just balance of subjects, and we endeavor to follow a certain mental logic in distributing the subjects through the year.

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And now we are asked how the schedule is made up. The selection of subjects begins with the editors. After considerable study a list is made that is large enough to form the basis of more than a year's reading. This list is divided into departments, and the subjects in each department are submitted to the member of our Editorial Board who has that department in charge. In a number of cases changes are made and new subjects are suggested by the members of the Advisory Board. Not only are the subjects of the articles determined under their supervision, but the names of the writers are often suggested by them, and in many cases the illustrations are selected under their direction. The association of the members of the Advisory Board with the Editors of The Mentor is close and continuous. We give the readers of The Mentor the direct benefits of this association.

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But our answer would be incomplete if it failed to include mention of a most interesting source of suggestion—the readers of The Mentor. It is a great pleasure to say this, for it is the best evidence in the world of the coöperative spirit that exists in The Mentor Association. That is the spirit we seek.

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We have had some of the most valuable suggestions from Mentor readers. Only last week we received a letter from an interested reader who had been following the historical articles in The Mentor. She wanted to know what we had in store for a lover of history. She suggested that it would be interesting to take up history from several special points of view—the great historic rivers for example. The idea is good. Think of the historic value and of the human interest in the story of the Rhine; the story of the Nile; the story of the Danube; the story of the Mississippi! The great rivers of the world have borne some of the most important historic events along on their currents. We are planning a set of articles on this subject.

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This is but one case in which a reader of The Mentor has helped us. We could cite many others. And in acknowledging them we want to express our heartfelt appreciation of the earnest interest shown by our readers in The Mentor. Our mail brims over with it every day.

LADY WENTWORTH, BY JOHN SINGLETON COPLEY—LENOX LIBRARY, N. Y.

ONE

THE parentage of John Singleton Copley was Irish. He was born in America. The most active years of his art career were spent in England. About the time of his birth in Boston, July 3, 1737, his father died, and the boy was named after his grandfather on his mother's side, John Singleton of Quinville Abbey, County Clare. After ten years his mother married Peter Pelham, a painter and mezzotint engraver. From him Copley received instruction and encouragement in art. But Pelham died when Copley was fourteen, and the boy had then to be his own master. He was living in Boston at a time when Boston had but 18,000 inhabitants. His skill in painting gained him renown throughout the city. He was a handsome, brilliant young man, dressing and living in style, and moving in the best society. Within the limited range of New England life he played something of the part that Van Dyck in his time played in the larger world of Holland and England.

When Copley was thirty-two years old he married the daughter of a wealthy merchant, Richard Clark. His father-in-law was the agent of the East India Company, to whom later was consigned that historic cargo of tea which was flung into Boston Harbor. Expecting trouble with England, young Copley, who was now a thoroughly successful painter, went to Rome for a year's stay; but in 1775 he took up his residence in London. He was received in a kindly and appreciative way by the great painter, Benjamin West, and soon became popular with the art loving public. After two years' residence he was made an associate member of the Royal Academy. He became a full Academician in 1779, after exhibiting his most famous picture, the "Death of Chatham."

Copley's life was one of success and happiness. For him there were no struggles, and no embittering disappointments. His wife was beautiful and attractive, and they drew about them, in their home, a set of interesting and distinguished people. Their house on Beacon Hill was surrounded by eleven acres of land, which he called "Copley's Farm," and in which he took great pride and satisfaction. The Revolutionary War was naturally a matter of great concern to Copley, living as he was among English friends; but he remained steadfastly loyal to the land of his birth, and rejoiced at the issue of the war. As the Revolution closed Copley was working on the portrait of Elkanal Watson, and in December, 1782, he and Watson listened together to King George's speech recognizing America's independence. In the background of the Watson portrait Copley had introduced a ship, and when the two returned to Copley's house after hearing the king's speech, the artist painted on the ship's mast the first American flag displayed in England.

Copley died in 1815, full of years and of honors. His son became Lord Chancellor Lyndhurst.

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CHRIST REJECTED, BY BENJAMIN WEST—PENNSYLVANIA ACADEMY

TWO

THE career of Benjamin West has often been cited as a triumphant demonstration of genius, which like lightning, strikes where it will and develops in the most uncongenial surroundings. He was born in 1738 at Springfield, a little Pennsylvania settlement, and in his childhood he knew the rigor of frontier life. He was the youngest child of a large family. When six years old, he began to draw with pen and ink, showing the first signs of an inclination to art. A year afterward a party of friendly Indians, amazed at the sketches of birds and flowers that the boy made, taught young West to prepare the red and yellow colors with which they painted their ornaments. Mrs. West furnished indigo; house cats furnished the fur to make brushes; and with these primitive materials the boy West produced some paintings that showed real worth. As a result a box of paints was sent to him from Philadelphia by a relative. His delight knew no bounds, and a few days later he set out to visit his relative in Philadelphia, a Mr. Pennington, who brought him in touch with the artist Williams. The boy's interest and enthusiasm about art impressed Williams, who asked him if he had read any books. Finding that young West's reading was limited to the Bible, the young artist lent him the works of Dufresnoy (Doo-frayn-wah) and Richardson on painting. These books gave the boy the idea of an artist's career, and soon afterward his skill brought him his first money.

At the end of West's Philadelphia studies the question of settling him in some profession came up, and as a result there was a solemn scene in the sober Quaker home of his parents, with discourses, prayers, and final dedication of the youth to art.

So launched, Benjamin West left home, and worked as a portrait painter first in Philadelphia and then in New York. In 1760, when he was twenty-two, he went to Italy for study, and remained there for three years. Then he settled in London, and success came to him rapidly. He was soon known as one of the leading portrait and historical painters of the time. In 1772 he was appointed court historical painter. He became one of the first members of the Royal Academy, and later he had conferred upon him the final crown of art distinction when, after the death of Joshua Reynolds, he was elected president of the academy.

Benjamin West in his old age was surrounded by a group of enthusiastic and talented young students. Washington Allston was a pupil of his, Copley too, and many other artists who afterward attained world wide fame. He died at London in 1820.

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GEORGE WASHINGTON, BY CHARLES WILLSON PEALE—METROPOLITAN MUSEUM, N. Y.

THREE

PEALE has been a well known name in American art for one hundred and fifty years. Charles Willson Peale, who lived from 1741 to 1827, was celebrated especially for his portraits of Washington and other famous men of the time. James Peale, his brother, who lived during about the same period, painted two portraits of Washington, one of which is in possession of the New York Historical Society, and the other in Independence Hall, Philadelphia. He also made a number of landscapes and historical pictures. Rembrandt Peale, the son of Charles Willson Peale, lived from 1778 until 1860. He too was a portrait painter, and among his works is an equestrian portrait of Washington, now in Independence Hall. Two brothers of Rembrandt Peale were artists likewise.

So when anyone speaks of the "American painter Peale" some further definition is needed, and when a portrait of Washington by Peale is mentioned it is important to know which Peale was the painter.

Charles Willson Peale, the most celebrated of them all, was born in Queen Anne County, Maryland, in April, 1741. His boyhood was spent at Chestertown, and then at Annapolis, where at thirteen years he was apprenticed to a saddler. He was twenty-three years old before he began to study art. His first teacher was a Swedish painter, Hessellius. Peale's progress was rapid. He sought out the master painter, John Singleton Copley, in Boston, studied under him for three years, then went to London and became a pupil of Benjamin West. In 1770 he established himself in Philadelphia, and his studio soon became famous. Two years after he reached Philadelphia he painted a three-quarter-length picture of Washington in the uniform of a Virginian military colonel. This is the earliest known portrait of the great commander. It is now in the chapel of Washington and Lee University.

Peale painted a number of paintings of Washington and two miniatures of Mrs. Washington. When the Revolution broke out the artist turned soldier, raising a militia company of which he was finally made captain, and, as such, fought in the battles of Trenton, Princeton, and Germantown. He afterward entered the Pennsylvania Assembly, where he was known as one of the first abolitionists. He voted against slavery, and freed his own slaves.

Beloved and esteemed, Peale lived to be eighty-six years old, enjoying a distinction in art shared only by a few other American painters. His name is identified chiefly with portraits of Washington. By an odd coincidence, the month and day of his death were the same as that of Washington's birth. He died at his home near Germantown on February 22, 1827.

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DOLLY MADISON, BY GILBERT STUART—PENNSYLVANIA ACADEMY

FOUR

TOO many Gilbert Stuart is known as the "painter of Washington." We know Washington today as Trumbull and Stuart have painted him, and Stuart has been aptly called the "prime painter to the president." According to an anecdote, Stuart was said to regard Washington as his own particular subject, and valued him as any workman might a "pay envelope." Whenever he lacked in income he could always paint a "Washington head" and get his price for it. Gilbert Stuart was born at North Kingston, Rhode Island, in December, 1755. He studied at Newport for awhile, then in 1775 he went to England and studied under Benjamin West. Four years were all that Stuart needed for study, even under this master. He set up his own studio in London, and from the beginning found success. Indeed, it came to him so quickly that Stuart was tempted into outrunning it, and was soon beyond his means and in financial difficulties.

In 1788 Stuart found it expedient to slip away to Dublin. When there he found success anew, and remained in Ireland for five years. Then he returned to America, enticed by the commission to paint General Washington. Experienced as he was at that time, Stuart confessed to genuine embarrassment in facing Washington for the first time. He said that though he had painted King George III and the future George IV, had painted Louis XVI and many others among the great, he had never been disconcerted until he found himself in the presence of the American general. As a result his first portrait was a failure. But Washington sat again for him, and the result was the famous head on the unfinished canvas, now known as the "Athenæum" portrait. The Stuart portraits of Washington are famous the world over; so much so that some overlook the splendid work that Stuart has done in portraiture for other celebrated men of America—John Adams, Jefferson, Madison, Monroe, and the rest, the list including nearly all the notables of his time. Stuart was more than a good technical painter. He was a portrait maker in the finest sense. He studied character, and his portraits are living people.

In his art work and his associations Gilbert Stuart was a man of great simplicity. His habits were sometimes a shock to his more fastidious art friends. When Trumbull in 1780 came to Benjamin West, the latter referred him to Gilbert Stuart for painting materials and casts to work with. He found Stuart, as he states, "dressed in an old black coat with one half torn off the hip and pinned up, looking more like a beggar than a painter." Trumbull, whose idea of what was fit for an artist had been gained from establishments like those of Copley and West, was much upset. But he soon learned to appreciate the great painter under the shabby habit.

Stuart is recognized not only as a leader in American art, but as one of the greatest portrait painters. His last years were spent in Boston, where he died in July, 1828.

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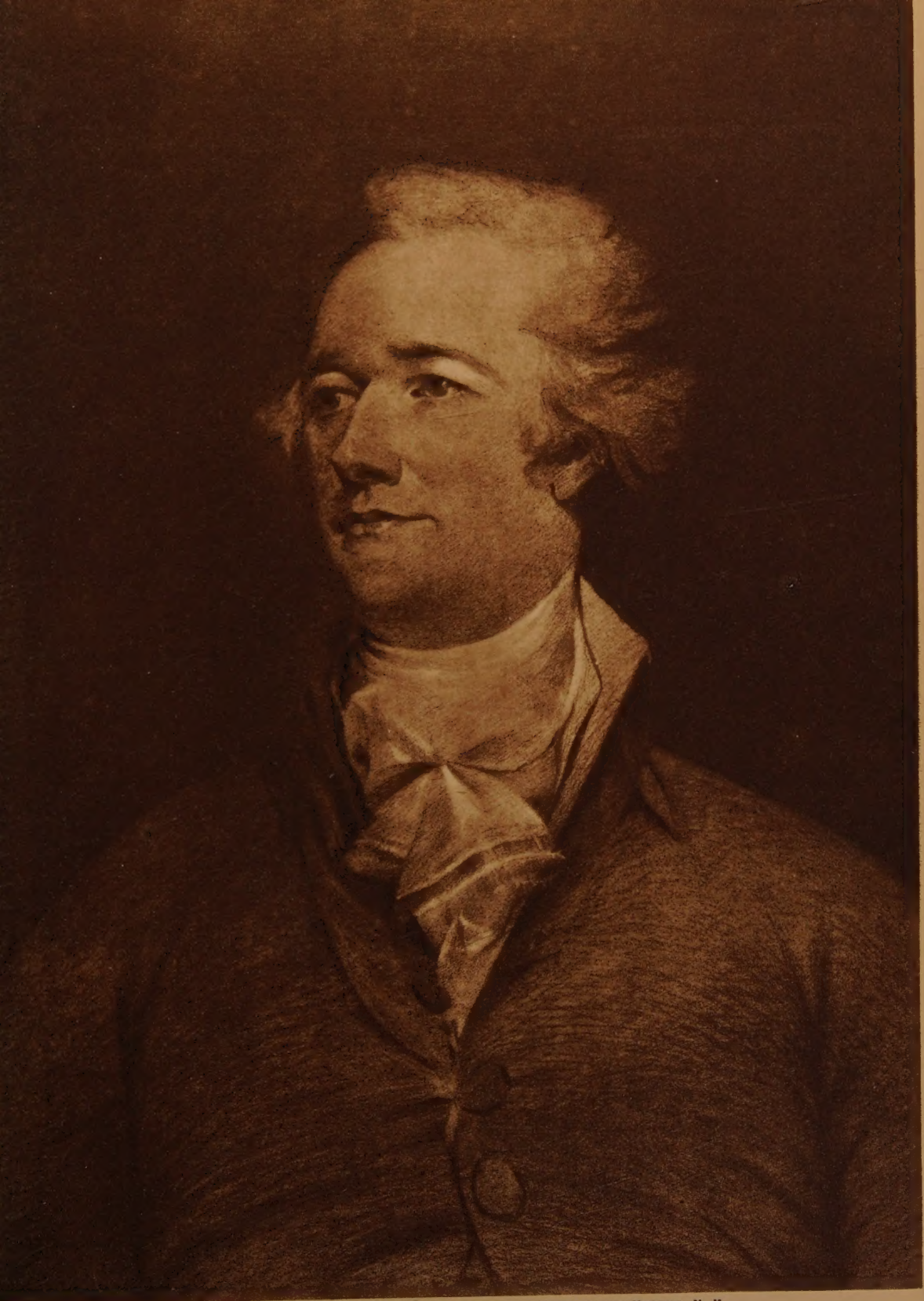

ALEXANDER HAMILTON, BY JOHN TRUMBULL—METROPOLITAN MUSEUM, N. Y.

FIVE

JOHN TRUMBULL was the youngest of six children of Jonathan Trumbull, who was once governor of Connecticut. To him George Washington gave the name of "Brother Jonathan," a name that has now become a national personification. Whether the people deliberately adopted this name in order to apply it to our national type is a subject of some discussion; but it is a fact that Washington called Trumbull "Brother Jonathan," and it is a fact that many affectionately employed the term thereafter as a familiar name for the United States. So its origin in the incident seems probable at least.

John Trumbull was born at Lebanon, Connecticut, in 1756. He was a sickly child, with a mind more active than his body, an infant prodigy of learning, who qualified to enter college at twelve. He actually did enter Harvard in the middle of the junior year at the age of fifteen. His delicate health and his extreme youth prevented his making many close college friends. He spent his spare money on French lessons, and his spare time studying pictures in the fine art books that he could find in the college library. When a student he visited Copley, and became imbued with the great painter's ideas of the dignity of an artist's life.

After graduation in 1773 Trumbull tried to paint with home-made materials. His art studies and experiments were interrupted by the opening of the Revolution. When war with England became imminent Trumbull began training the young men of the school and village, and, after the battle of Lexington, when the first regiment of Connecticut troops was formed, he was made adjutant. Afterward he became second aide-de-camp to General Washington, and when General Gates took command of the northern department he appointed Trumbull adjutant general, with rank of colonel, and in that capacity he took part in the unfortunate expedition to Albany and Ticonderoga. He resigned from the army in 1780 and went to London to study art under Benjamin West. Then came the news of the arrest and execution of Major André, which stirred England, and suggested the arrest of John Trumbull because he had been an officer of similar rank in the American army. He was imprisoned for seven months. In 1784 he was once more studying under West, and when there painted his two great pictures, the "Battle of Bunker Hill," and the "Death of Montgomery." In 1785 Trumbull visited Paris, and it was when there that he began his picture which is perhaps the most famous of all his work, the signing of "The Declaration of Independence."

The years thereafter were active ones for Trumbull. He produced many portraits of celebrated men, and many historic paintings that still hold leading places in the national art of America.

In 1794 Trumbull acted as secretary to John Jay in London during the negotiations for the treaty between America and Great Britain. He was a man of prominence in public life, a leader in art in both England and America. He was president of the American Academy of Fine Arts from 1816 until 1825, and he died in New York, November 10, 1843.

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SPANISH GIRL, BY WASHINGTON ALLSTON—METROPOLITAN MUSEUM, N. Y.

THE standard bearer of the group of young artists who studied under Benjamin West was Washington Allston. Although several years of Allston's active life were spent in England, he was a native American, and was born in the Waccamaw region of South Carolina in 1779. Allston's father married twice, and the painter was the son of the second wife. His father died when Allston was only two years old, and when he was seven his mother married Dr. Henry C. Flagg of Newport, who was chief of the medical staff of General Greene's army.

Allston as a boy showed unusual ability for drawing, and he was fortunate in finding in Newport two friends to assist and encourage him. In particular there was a boy named Malbone, two years his senior, who was already beginning to paint miniatures, and in after years became known as Edward G. Malbone, a famous painter of portraits. The friendship with Malbone had much influence on Allston's nature. They remained good friends through life, and gave to each other and took from each other the riches of sympathy and understanding that lie in an art kinship.

At college Allston showed himself a genuine boy, full of animal spirits. He joined in college pranks, and got the most that college life could give in fun and friendship. He was in short a radiant young man, graceful, handsome, with blue eyes, silky black hair, and pale, clear complexion. He was liked and honored by all his fellow students, cordial to all, yet with a certain aristocratic distinction that marked him as one of finer nature. He loved not art alone, but literature and romance. His verses were creditable, and brought him the honor of being elected class poet.

He graduated at Harvard in 1800, and for awhile studied art in Charlestown with Malbone. In 1801 Allston went to London with Malbone. He entered the Royal Academy, and became a pupil of West. Allston admired West enthusiastically, and got from him not only instruction but inspiration. From 1804 until 1809 Allston was a traveler in Europe, spending part of the time in Paris and part in Italy, and when he returned to his native country in 1809 he had already established himself among the painters of his day.

From 1811 until 1817 he lived and worked in England, and when there he came to realize his full powers. He had developed greatly, not only in artistic and poetic fields, but in religious convictions. And not only in painting but in writing he showed great ability. Coleridge, who was for years a close friend, pronounced him a leader in the art and thought of his time.

Allston was elected an associate of the Royal Academy in 1819, after having just returned to America. He spent the remaining years of his life in Boston and in Cambridge, where he died in July, 1843. His paintings are to be seen in a number of the prominent galleries of this country and England. The most celebrated of them are religious in nature.

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